/14 cont./

*532 535 idjǎžǒ (Fig. 95 /see p. 25/). The arrangement goes out from a center line, to which the component parts are symmetrically added. The two aprons are represented by parallel strokes, which run diagonally downward from the middle toward both sides; the fall of the leaf strips /15/ of the apron is thus well reproduced. The cylinder is designated by the center line; the feathered wings, by parallel lines going away from it diagonally downward; the rods with the tufts of feathers on the end, by two diverging lines, each with a circle at the end.

Fig. 96 /see p. 25/ can be taken as a model for the lǎdēnǐ mask. This mask consists of a plaited palm-leaf cylinder running out into a long tube whose upper edge forms a feather wreath, from the center of which rises a stick with feather ornamentation on the end. The arrangement of the drawing (Fig. 97 /see p. 25/) is also symmetrical with respect to a vertical center line. Two diverging lines at the lower end form the feet. The aprons are represented as on the īdjǎžǒ masks, except that here the lower apron is closed, the upper apron is open, whereas in the case of īdjǎžǒ it was the other way around. The head structure is reproduced by the center line, which goes through a larger and a smaller circle, the two feather wreaths.

*532 [115] My Indian comrade, Manoel, drew a number of animal tracks for me in the sand. /Figs. 98-103 appear here./

Fig. 98 /see p. 26/, wālilǐ (large anteater). The hand is curved and the edge pressed into the sand; then with the bent forefinger the toes are added to this impression.

Fig. 99 /see p. 26/, dēšǐǒ (?). A fist is made, and the upper side, formed by the thumb and the forefinger, is pressed into the sand. The six (!) toes were drawn with the forefinger.

To make the tracks of the capybara (hūā), the hand is pressed into the sand with the fingers spread out.

Fig. 100 /see p. 26/, wālūlǐ (jabiru). The four toe furrows are drawn by the finger, and then the center hole is pressed in.

Fig. 101 /see p. 26/, hědaulě (duck). The track was made with a knife. The impressions of the web were produced by pushing the sand aside, the claw impressions by cutting into and lifting out the sand.

/26 cont./

532 collected, 24 centimeters high, without an apron, belongs here. The face is clearly modeled, the hair reproduced by a thin layer of wax with cotton fringes hanging down in front, a chain of Ricinus kernels and pierced snail-shells with black tassels decorates the neck (Pl. XI /see p. 113/, 6).

Finally we have completely finished forms (obtained only from the Sambioa). Face and body are imitated completely true to nature, the arms folded over the stomach. The wax hair hangs far down in back. Line painting covers the chest and limbs. Some are supplied with ear sticks and necklaces, others with small "redes." Unfortunately the legs and the seat of almost all of them are of unnatural thickness (Pl. XI, 7). A black wax figure, the best one of the collection, nevertheless shows proportional form throughout (Pl. XI, 9). Whereas all figures of this type wear an apron, others of gray clay are without it. They also lack hair; on the other hand, they have on their backs a carrying basket likewise made of clay. The arms are drawn up against the chest (Pl. XI, 8). The male figures of this category are disproportionately long and narrow in the upper trunk, with almost spherical lower legs. Hair and genitals are of wax. There are sticks in the ears, chains of glass beads around the neck (Pl. XI, 10).

[177] The caricatures of Brazilian soldiers made out of lumps of wax, with the uniform indicated by bits of blue and red cloth pasted on, are very crude, but not without a certain humor in the execution.

Social Life, Law and Custom.

114 The social arrangements of the Karaya can for the present be treated only fragmentarily. Nevertheless, the little that I [115] observed myself or that was learned through the agency of my companion and most important informant, the old chief Pedro Manco, may at least provide points of reference for further research.

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of abstraction (1). Insofar as these animal spirits are supposed to

1. Im Thurn, op. cit., p. 370.

be influenced in a way favorable to human beings, the first trace of a cult appears in these dances.

If one asks the Indians themselves why they keep the secret from the women, they answer without exception that the women are not permitted to see everything, they talk too much.

The need to maintain the authority of the men over the women appears wherever such mysterious festivals are current. The same thing is known from Greek and Oriental antiquity. It is possible that in this effort, which may often appear to the civilized man as a brutal tyranny over the weaker sex, one of the most ancient "folk ideas" belonging to all mankind finds its expression.

The whizzing stick does not seem to be in use among the Karaya; at least nothing could be learned about it.

Legends and Folklore

In the last days of our stay in S. Maria old Pedro Manco dictated a number of legends, which, given the paucity of such materials from South America and despite their simplicity and poverty of ideas, as well as the in part garbled form, nevertheless command some interest. Unfortunately because of the lack of time, they could not be written down in the original language, and in particular working out an interlinear translation met insuperable difficulties.

Whether these traditions have remained completely free of foreign influence can be decided with certainty only when someone is successful in drawing on other informants as a check. The chances, to be sure, are very slight. For the present nothing opposes the presumption that we are actually dealing here with genuine products of the Indian folk-spirit.

These myths differ neither in form nor in content from those otherwise from America. The very saga which is most

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131 Apparently there are Karajá living outside of the river valley. The first German Xingu-expedition, on the lower Xingu in the regions of the Yuruna, everywhere came across traces of struggles with alien Indians who were called Karajá by the Yuruna. The 171 [126] objects brought back that the Yuruna designated as coming from the Karajá, which are in the Museum für Völkerkunde in Berlin, reveal a culture reminiscent of that of the Karajá and that of the Kayapó (1). Thus, they might well have belonged to a splintered-off

1. The clubs, Nos. 1596 and 1597, have handles similar to those of the Sambioá clubs and oars (3979, e, d). Club 1597 is again similar to the one brought back by Herrmann Meyer from the Kayapó of the Paranayuba (4466), but, on the other hand, completely different from my Kayapó and Karajá clubs, whose handles are identical with those of the Savajé and others of the Sambioá (3983). The diadem, 1595, is identical with a Karajá diadem brought back by Ehrenreich, as well as two of my Kayapó diadems. The arrow, 1598, is like the Ehrenreich Karajá arrows. -- The numbers of the objects refer to the Berlin catalogue.

Karajá tribe, whose culture, altered by its sojourn among 101 Kayapó tribes, became similar to that of the Kayapó. The tribe of the Karajá proper did not, according to my investigations, know anything about any fellow tribesmen on the Xingu. It 173 was only below Santa Maria that I learned from a Brazilian settler, [115] who seemed to be acquainted with conditions among the Sambioá, that the branching off of the Xingu Karajá is explained by them in the following way: A Sambioá chief (Roca?; cf. Coudreau, p. 123) kidnapped a white woman; his son fell in love with her and wanted to take her away from his father. There was a fight in which the father proved to be the weaker, so he was obliged to depart with his followers; he turned westward toward the Xingu. How much of this story is credible we do not know as yet.

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162 Thus, the migration southward seems to continue to this day,
166 and it seems to have affected the Savajé as well. Apparently the south horde has a bit of Savajé blood in it, which is noticeable above all in the taller build. Today only about one-fifth of the Karajá live south of Bananal; the majority still live in the north horde, but we have seen that in it, too, a trend toward the south is making itself noticeable (4).

[361] 4. A migration from the south horde to the north horde took place long ago: people emigrated from Schischá and settled on the Corrego; this is the village of José (six men, eight women).

174 Whether this migration to the south is a continuation of an older migration which brought the Karajá to the Araguaya I should like to leave undecided. As is well known, Ehrenreich pointed out many similarities between the Karajá and the Indians of Guiana.
171 Without wishing to pursue these cultural connections further at present, I should like to state, from a comparison of Karajá and Kayapó culture, that the Karajá show very many cultural traits related to the Kayapó, but also harbor a large percentage of foreign /194/ elements that seem to point to the north or northwest. It will remain for later investigations to pursue these cul-
174 tural problems further. The present-day distribution of the Karajá,
13 their confinement to the river valley in a narrow band beyond 8 1/2
648 degrees of latitude in the midst of hostile tribes, especially those
[101] of the Ges /Ge/ family, seems to point to the fact that the Karajá migrated up the Araguaya from the north, breaking up the tribes
648 living here. So far the Karajá have not yet come to an amicable
[799] relationship with the neighboring tribes. Efforts to bring this about were undertaken at Conceição by the mission, but they failed after initial success (1).

• [115] 1. The reports, for which I am indebted to a Brazilian near Santa Maria, that the Kayapó and Sambioá meet annually at a particular place on

/194 cont./

1. (cont.)
the river in order to make exchanges, and that there is now a Karajá boy among the Kayapó and a Kayapó boy among the Karajá for the purpose of learning the other language and later using it at home, probably refer to these efforts.

The feuds, therefore, continue to this day, and even today women and children are abducted by both sides. Thus, the Šambioá are in constant strife with the Kayapó, the Karajá with the Tapirapé, and the Šavajé with the Canoeiros. Among the Šambioá Ehrenreich found many Kayapó women who are used as prostitutes by the tribe. The same is true of the Tapirapé women among the Karajá. In 1908 their number was small: in the south horde there was one girl, in the north horde three women, a girl, and two boys. These Tapirapé seem not to have exerted any cultural, linguistic, or physical influence, whereas the cultural influence of the Tapirapé on the Karajá in former times must have been very strong, especially at the mouth of the Tapirapé, there was a great number of objects which were not seen in any other Karajá village and which appeared to be foreign.

3. House and Village.

The house (hãtǒ) is built in different ways, depending on the season of the year (dry season, rainy season).

The framework of the dry-season house consists of three arches, one behind the other, each made out of two sticks tied together at the top with bast. Palm fronds serve as covering: the pinnae are bent over to one side; two such fronds are then placed one on top of the other and tied together at the ribs. These fronds are then fastened to the arches from below in such a way that the upper ones cover the lower ones somewhat. The ridge is not finished off; it is not specially covered. About 15 centimeters below the ridge, on either side, a pole is tied parallel to it on the leaf covering (see Pl. 39). These simple huts are about three meters long, two meters wide, and one and a half meters high.

/344 cont./

191 In general, they pronounce Brazilian words badly; they seldom succeed in pronouncing f correctly, usually they say p for it (pãcõ for facão, žipre for chifre, pãrinã for farinha, pãsẽr for facer).

126 For the list of words and texts recorded by me, along with the translations, see the appendix I and II /untranslated: see the foreign text, pp. 415-482/.

18. Myths.

773 Myths were told me by two persons: Chief Cadete Chico of
126 Schischá told me the creation myth; I obtained a second version
115 of this, as well as all the rest, from Kuriš. Usually he told them the most vividly and in the greatest detail the first time, and considerably more simply in repetitions. Some features had to be verified by much questioning, if they were overlooked in the first notation. When questioned, Kuriš said that he was telling the myths as his mother had told them to him. According to this, the myth seems to be handed down through the mother among the Karajá. To me it was surprising that he professed not to know any of the myths reported by Ehrenreich /345/ ("Beiträge," pp. 39-44), with the exception of the howling monkey myth. Apparently they were truly unfamiliar to him. This is all the more surprising since he is the grandson of Pedro Manco, Ehrenreich's informant, and thus should have known about the store of myths preserved in this family.

773 The Karajá regard the Furo das Pedras as their original home.
[619] There the ancient Karajá lived under water. They regard the
[825] Šavajé and Šambioš as their tribal kinsmen. Animals are regarded as beings like human beings, so that transformations of human beings into animals and the reverse play an important role. They
[821] think of the stars as inhabited by creatures who temporarily came to the earth and there came into contact with human beings.

T 175 114 /403 cont./ are Karajá who are so named because they live on the lower course of the Tapirapé. On page 174 he mentions a village of the /404/ Tapirapé on the Fecho de Tapirapé and a village of the Karajá five days upward in the Tapirapé River; the one village consists of one house with ten occupants, the other, one house with 20 (p. 186). Here, therefore, the Tapirapé are regarded as a horde of the Karajá who live at the mouth of the river itself, and in the river, five days above the mouth, there is another village of Karajá! Coudreau was here the end of April; he encountered only a few places of the Karajá. His other reports are likewise very confused and uncertain, so that one may trace these, too, back to misunderstood information given by the Karajá.

C 115 2. Information obtained /Erkundetes/. The information that I obtained from the Karajá was the following:

T 13 [101] The Tapirapé (in Karajá: ũõhũ) live six to nine days' journey in a boat above the emptying of the river into the Araguaya. From the landing place one is obliged to walk another half day, according to others two days, over the campo in order to reach their villages. They occupy three villages, and, to be sure, one large one and two smaller ones (according to one isolated statement, four villages). The men wear penis cuffs plaited out of palm leaves. Both sexes wear the hair hanging down to the small of the back. The men wear long lip-plugs of (reddish?) stone. Ear plugs are also customary. Their ornaments are similar to those of the Karajá. Tattooing occurs among the married women: they cut vertical lines into their chins and one line on either side of the corners of their mouths, obliquely downward; these lines are colored black. They obtain their food primarily by cultivating manioc; since they are very industrious, they cultivate large quantities. They are therefore considered rich by the Karajá. Of animals they keep dogs and, above all, araras, which the Karajá buy from them. Their weapons are bows and arrows, clubs, spears, and spear throwers. They know how to work with cotton. They wind the spun threads into big balls, like those of the Karajá. The Karajá like to buy their large, firmly plaited, cotton net coverings with a wide, black center stripe.

T 105

C [829]

C T [439]